An Early Stone Pectoral from Southeastern Mexico

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An Early Stone Pectoral From Southeastern Mexico

BY

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Note for the digital edition

Pages 19 through 24 were a foldout in the print edition.
The combined image of figure 11 on page 19 has been added as a convenience to the reader.

Foreword

AN EARLY STONE PECTORAL FROM SOUTHEASTERN MEXICO initiates a new series of Dumbarton Oaks publications, *Studies in Pre-Columbian Art and Archaeology*, which will appear from time to time, and will be concerned chiefly with objects in the Robert Woods Bliss Collection. It is appropriate that this first paper, by Professor Michael D. Coe, the advisor to the Collection, is based on the initial pre-Columbian lecture given at Dumbarton Oaks, on February 7, 1964. It gives me great pleasure to have this opportunity to express my appreciation to Dr. Coe for the great interest he has taken in the Collection, and to Miss Elizabeth P. Benson, the curator, who is also the editor of this series.

John S. Thacher
Director

Dumbarton Oaks

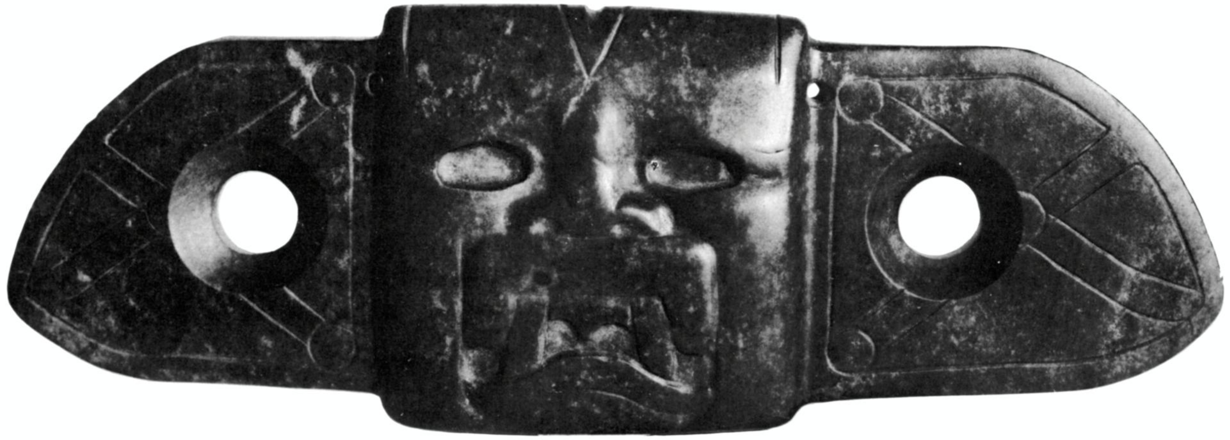

Fig. 1. *Green quartzite pectoral in the Robert Woods Bliss Collection, Dumbarton Oaks. Length 26.7 cms., height 9.2 cms. Obverse face.*

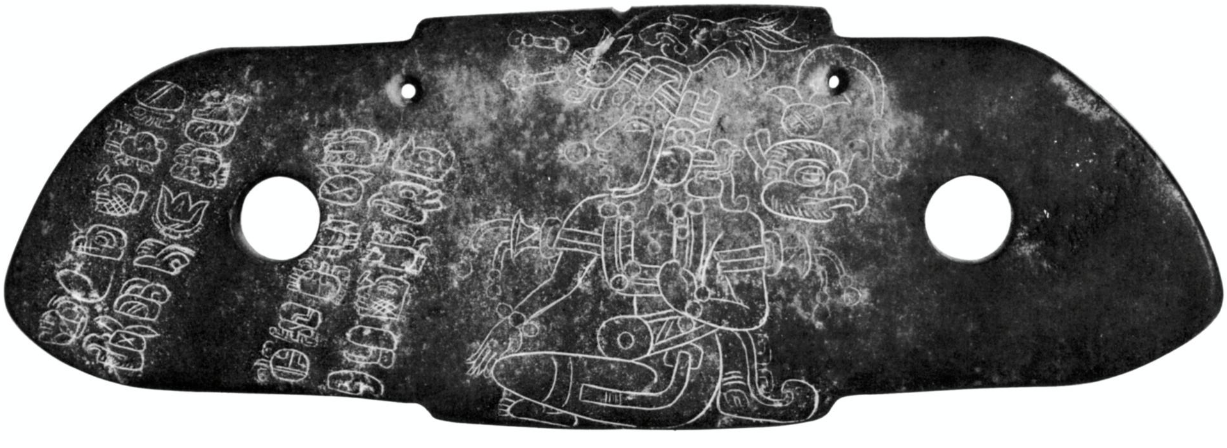

Fig. 2. *Reverse of Dumbarton Oaks pectoral.*

AN EARLY STONE PECTORAL FROM SOUTHEASTERN MEXICO

Introduction

A green stone pectoral of considerable artistic and archaeological importance was acquired in 1964 by the Robert Woods Bliss Collection of Pre-Columbian Art at Dumbarton Oaks. What distinguishes this piece from others of similar use and manufacture in Mexico and Central America is that it bears upon the problem of the relationships between the earliest civilization of the region, that of the Olmec, and the beginnings of lowland Maya civilized life. One side exhibits a relief-carved representation of the main deity of the Olmec (Fig. 1), while on the plain surface of the reverse (Fig. 2) are engraved a seated figure in an extremely early Maya style and a fairly long hieroglyphic text.

The broad outline of the development of civilization in southeastern Mesoamerica is reasonably clear. According to the generally accepted Thompson correlation, Classic Maya culture endured from about 300 to 900 A.D. in the southern lowlands of Guatemala and neighboring countries. In the last ten years important light has been thrown on the origin of this spectacular civilization by research on Late Pre-Classic to Proto-Classic sites in Chiapas and along the Pacific Coast and highlands of Guatemala. A group of related cultures flourished there, probably from about 300 B.C. to 300 A.D., all of which shared in a widespread and highly characteristic art style which I have called Izapan, after the type site of Izapa near Tapachula, Chiapas. It can be shown that many distinctive features of the style also characterize the earliest Classic Maya carvings, and that the Long Count of the Maya was already present among the Izapan cultures at this early date; for these reasons, it has been suggested that Maya civilization developed from an Izapan background during the Late Pre-Classic (M. D. Coe 1963).

As Classic Maya is presaged by Izapan, so Izapan is foreshadowed by the famous Olmec civilization, which according to radio-carbon dates from the Gulf Coast and central highlands of Mexico prospered from 800 to 300 B.C., during what we know as the Middle Pre-Classic period of Mesoamerican development. The Olmec "heartland", within which their origins are probably to be sought and where the greatest monuments of that people are concentrated, is a compact zone along the alluvial plain of the Veracruz and Tabasco coast. There, a number of major ceremonial centers, huge stone monuments, and magnificent works of art in jade and serpentine testify to the great achievements of what is surely the first civilization in Mesoamerica, one that seems to have been the first to attain those two most notable traits of the Mesoamericans, writing and advanced calendrics.

It will be demonstrated in this paper that the Dumbarton Oaks pectoral displays on its two surfaces this progression from Olmec through Izapan into the earliest Maya.

Material and Provenience

The material of the Dumbarton Oaks pectoral is quartzite. The stone is distinctly granular, with a sugary texture visible in flaws, and it does not take a high polish. In color it is dark green, duller in hue and in surface finish than jade or any of the jade-like minerals used by the Pre-Columbian peoples of Mesoamerica.

Unfortunately, the ultimate provenience of the object cannot be accurately determined. It can be traced to the collection of an American missionary in Mérida, Yucatán, who is said to have acquired it from a native of a village located "about two days' journey" from Mérida. Efforts to track this piece to the place of its finding have resulted only in establishing with reasonable confidence that it comes from somewhere in the Yucatán Peninsula, that is, in the northern Maya lowlands.

Obverse

The obverse side of the Dumbarton Oaks pectoral is of Olmec workmanship, and was carved before the incising of the reverse. Its central feature is a square (9.0 by 9.0 cms.) representation in relief of a were-jaguar face in Olmec style, with wing-like flanges on either side (Fig. 1). This creature has the typically Olmec rectangular upper lip, with the corners of the mouth drawn down in a snarl; two long canine fangs descend from the otherwise toothless upper palate. Immediately above the mouth is a flattened nose with widely flaring nostrils. Two deeply carved ovate hollows represent the eyes. At the very top of the head is a transverse groove bordered by a V-shaped line which is continued laterally along the top and then brought down part way on either side of the forehead.

The surfaces of the flanges are each decorated with the same motif, a distorted St. Andrew's cross, formed by parallel grooved lines contained within a border. Where the arms cross and at their termination near the face are small grooved circles. The motif itself is a very common element in Olmec art and iconography (M. D. Coe 1965).

Two pairs of holes completely pierce the pectoral. The smaller of these are placed on either side of the face, and probably were drilled immediately after its manufacture so that it might be suspended. The other pair is much larger and is placed near the centers of the flanges; close examination confirms the suspicion that they were made after the grooving of the lines forming the St. Andrew's crosses. However, as will be demonstrated, these holes pre-date the incising of the reverse side. Almost perfectly circular, they are shaped like funnels, reamed from the obverse side and cylindrical towards the reverse. In my opinion, they are meant to represent the jade ear flares worn by Mesoamerican nobles.

Techniques of manufacture employed on the obverse are those described elsewhere (Stirling 1961) for the Olmec lapidary. The grooved lines were probably made with a jade or quartz point, which may also have been used to recess certain others areas. Drilling with a tubular instrument was used in the process of cutting away surfaces to be recessed, such as eyes and mouth. Such drill scars can be seen in the corners of the mouth and eyes of the pectoral. As is common in both Olmec and Teotihuacán stone pieces, the artist formed the eyes by first drilling out the corners and then removing the intervening portions by cutting. The corners of the mouth and the area between the fangs were formed by a drill of larger diameter, the marks of which are still visible (Fig. 3). Finally, the entire surface of the piece was polished, with the exception of the eyes, nostrils, and mouth opening.

There is darkish discoloration of the stone in and around the eyes and at the left-hand corner of the mouth, suggesting that these features were originally inlaid with pyrites, since similar staining resulting from disintegration of that substance can be seen in quite a few Teotihuacán masks. Pyrite inlays have been preserved in the eyes of two serpentine Olmec figures at Dumbarton Oaks (Lothrop 1957: 234), and may well have been more widely employed by the Olmec than one would suppose.

Iconographically, the face on the obverse of the pectoral is well within the Olmec were-jaguar canon. The Olmec apparently conceived of a race of half-feline, half-human beings which had resulted from the mating of a woman with a jaguar (M. D. Coe 1965). There are many depictions of these creatures, which almost certainly are the forerunners of the well-known rain gods of Classic and Post-Classic Mesoamerica (Covarrubias 1957:

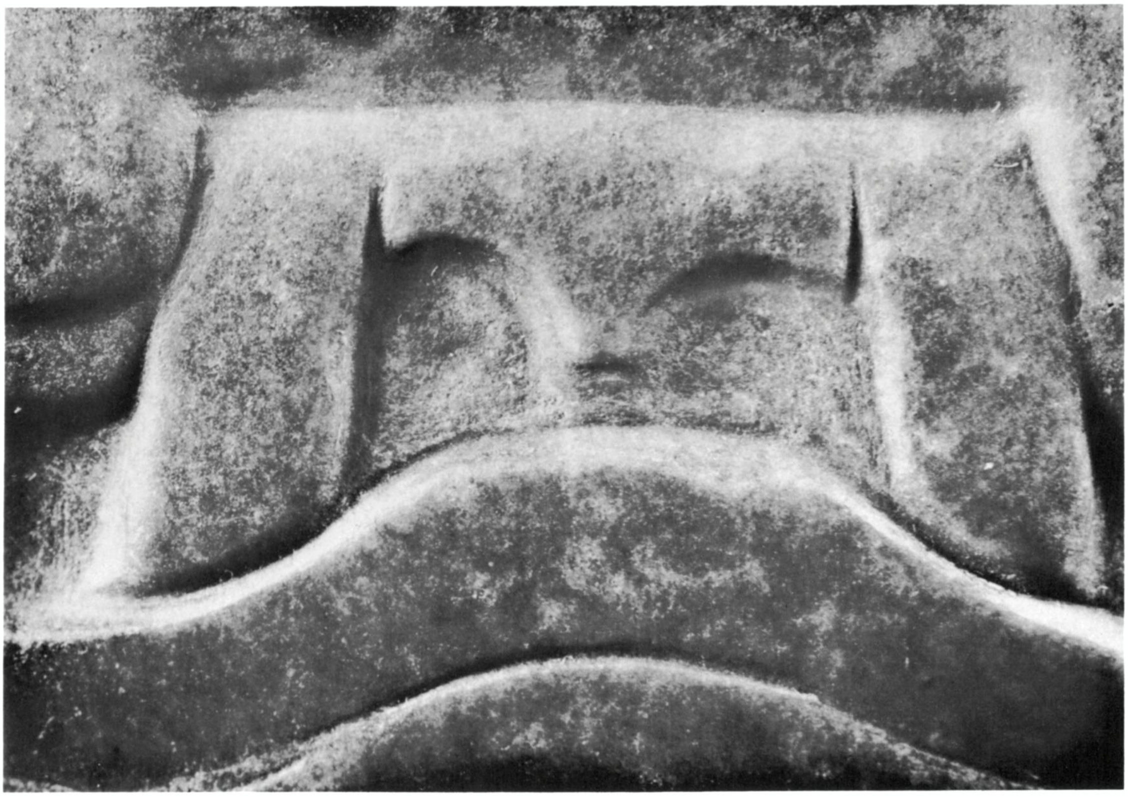

Fig. 3. *Lapidary techniques on the pectoral obverse, showing drilling and cutting in the region of the mouth.*

60-63), in the guise of chubby little babies with snarling, feline mouths which sometimes show fangs curving out from the gums. Many of them, including the serpentine mosaic pavements in the form of were-jaguar masks at La Venta, exhibit the groove or cleft at the top of the head, which can best be interpreted as a fertility symbol, for on some Olmec objects stylized maize plants sprout from it (M. D. Coe 1962).

It would be difficult to date exactly the obverse of the pectoral, but from a slight similarity to the epi-Olmec mask on the reverse of Stela C at Tres Zapotes, Veracruz (Stirling 1940: fig. 3), I feel that it falls toward the close of the Olmec period, presumably around 300 B.C.

Reverse

The reverse surface of the Dumbarton Oaks pectoral (Fig. 2) bears extensive engraving over a good deal of its surface. The subject matter is 1) a seated personage and 2) four vertical rows of glyphs in two groups. This engraving is confined to the center and left of the reverse face, the right side remaining blank.

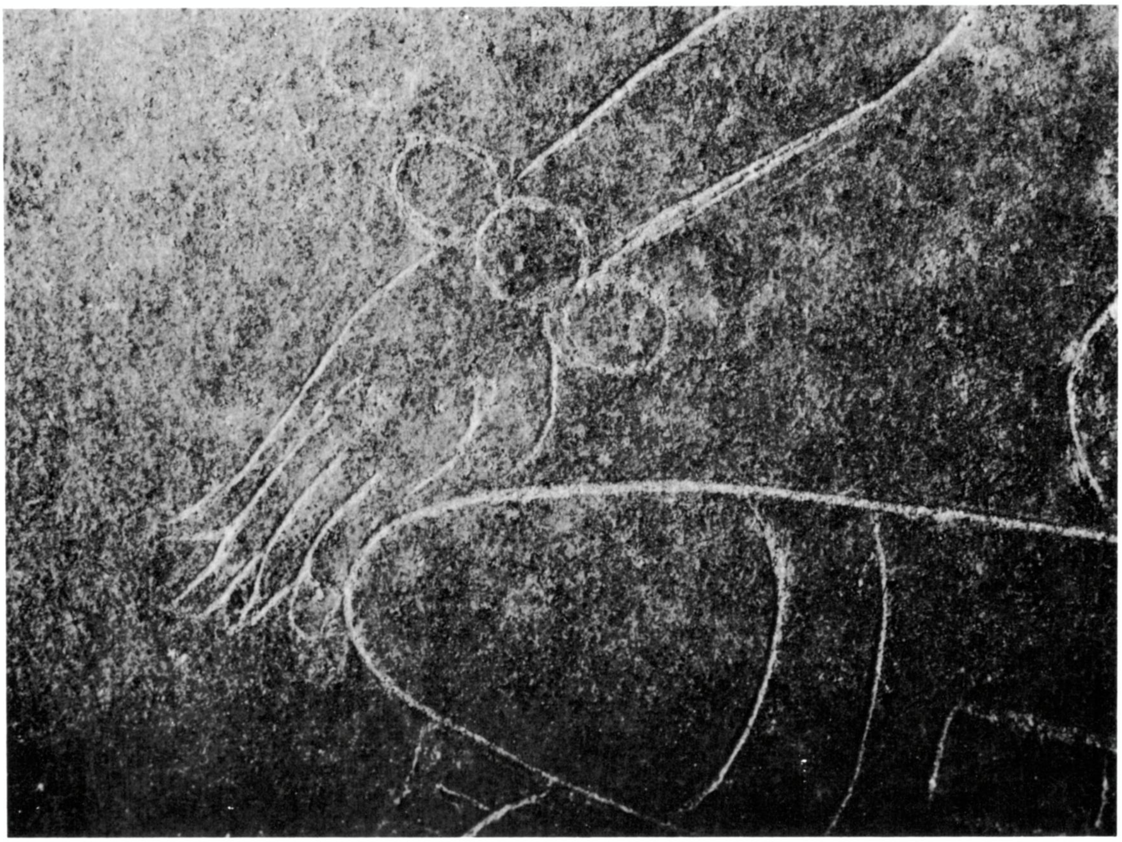

Fig. 4. *Detail of lower part of figure incised on the pectoral reverse.*

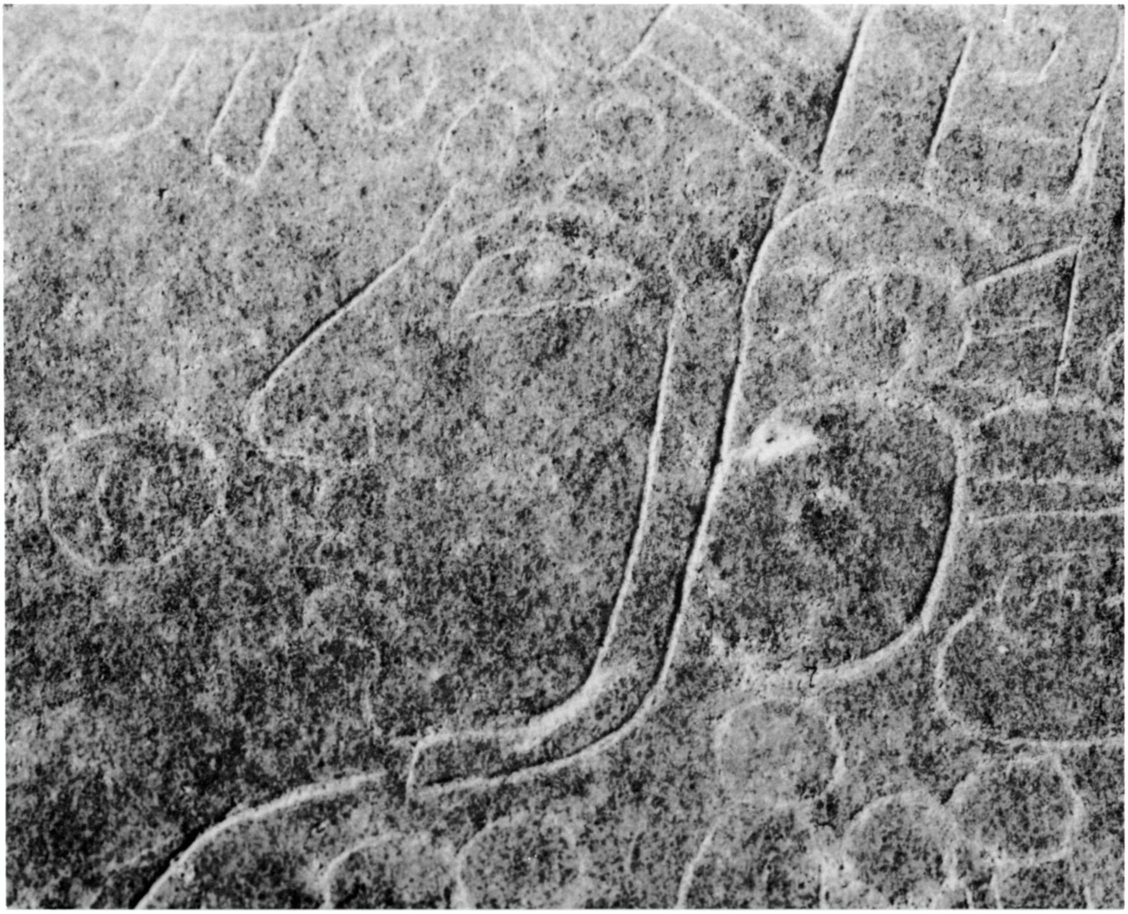

Fig. 5. *Detail of figure incised on the pectoral reverse.*

It is fairly obvious that the work on this side was executed some time after the drilling of the two large transverse holes, which themselves are demonstrably later than the carving of the obverse. The evidence for this is as follows. The third vertical glyph row, designated row C, consists of six glyphs; glyphs C3 and C4 have been moved to the right of what would have been their normal position because of the presence of the hole. While C3 appears to be fragmentary and cut off by the hole, this glyph is actually complete, being the same as the complete prefix of A2. Furthermore, examination with the binocular microscope discloses that the scratched lines forming the left side of the glyph extend slightly over the edge of the hole and into the interior, establishing beyond a doubt that the whole composition postdates by an unknown length of time the Olmec representation on the opposite face.

The artist who embellished the pectoral reverse used a very fine instrument, perhaps a needle-like fragment of crystal or jade. The lines are carried out with great assurance and ease; there are few if any hesitant or mistaken strokes. It will be noted that under magnification some lines are deeper than others (Figs. 4-6); this is particularly true of body outlines.

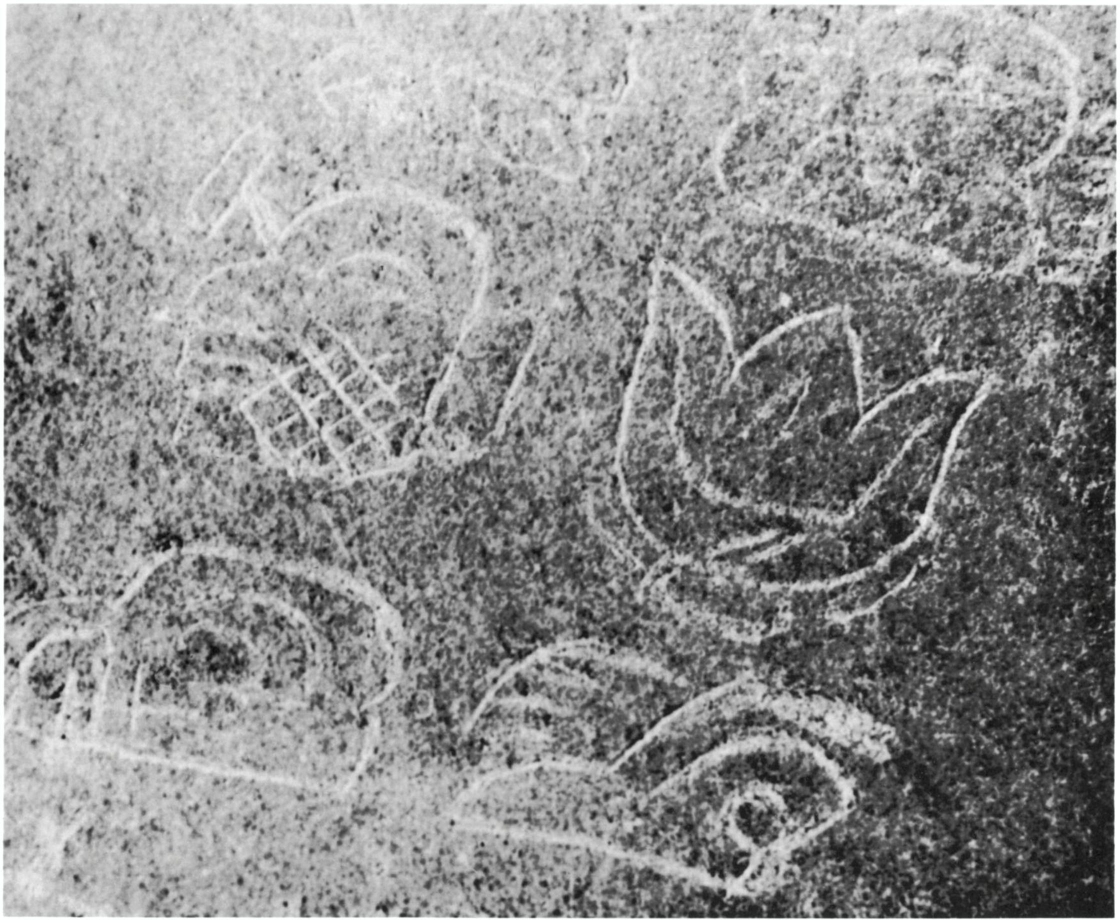

Fig. 6. *Detail of glyphs incised on the pectoral reverse.*

When the pectoral arrived at Dumbarton Oaks, the engraved lines had been filled with white ink. This was washed out, and the grooves examined. Under 32x magnification, minute traces of a red pigment, probably cinnabar, could be seen in otherwise inconspicuous depressions in the deepest parts of all lines. Without this magnification, no pigment can be seen, which among many other points argues for the authenticity of the engraving.

The seated personage (Fig. 7)

The male figure is seated cross-legged and faces toward the viewer's left, with one hand drawn up against the chest, the other extended down beyond the knee. Just above and to the right of the figure's left shoulder is what must be the name glyph of this person —the head of a bird surmounted by crossed bands in a tasseled cartouche from which rises a longer tassel or plume. It will be noted that this same glyph occurs twice in the hieroglyphic text: once in B6, and in separate but consecutive form in C2 and D2. The

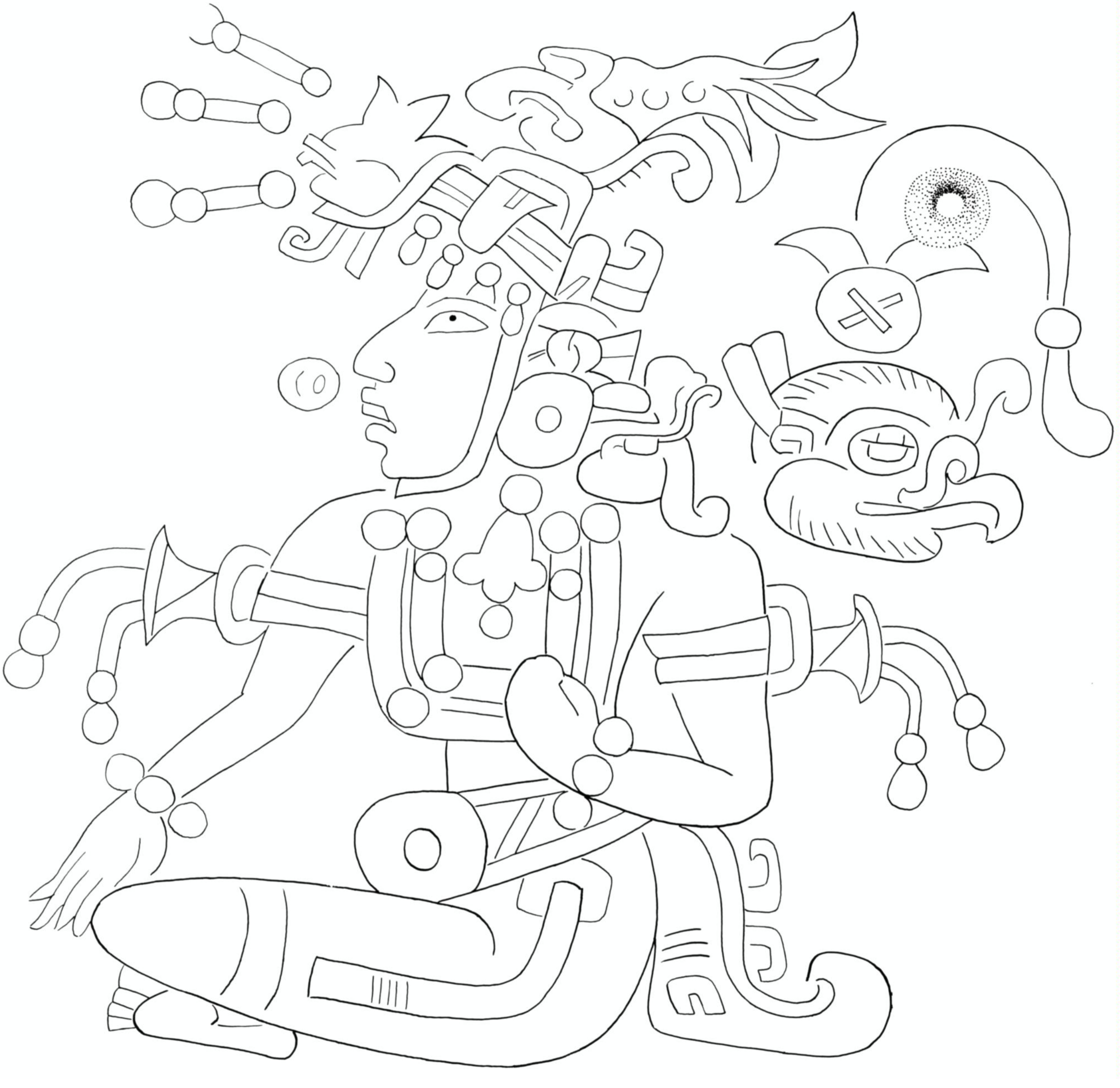

Fig. 7. *Drawing of figure on the pectoral reverse.*

head apparently represents the *Moan* Bird (Fig. 8), sacred to the Maya, which itself is most likely based upon the horned owl; this was the god of the thirteenth heaven and appears repeatedly in the codices (Thompson 1950: 114-5, fig. 20). Since in the monumental art of the Maya and other peoples the glyphs for important personages usually stand next to their representations, it is highly probable that these signs stand for the name of the central figure on the pectoral reverse.

The significance of crossed bands in Mesoamerican art merits a few words. It is most common as a motif on Olmec monuments and jades and on Olmec-inspired pottery, and to a lesser extent as an element in the Izapan style of the Late Pre-Classic in southeastern Mesoamerica. Among the Classic and Post-Classic Maya, it is the most usual feature of the celestial sky band representing the heavens. In the Maya languages, the words for "sky" and for "serpent" are homonyms (Yucatec *chaan* or *caan*), and it is altogether probable that the crossed bands motif among the Maya originated from the markings on the back of a snake and came to be applied as an infix in the glyphs of both serpent and sky. If so, then this would argue that the name of the seated person was something like "Sky-Moan Bird", a logical association in view of the symbolism of that god.

The pose of the figure recalls that of seated personages on other very early monuments in southeastern Mesoamerica, in particular at Izapa, where profile figures seated cross-legged and unshod are common, as on Stelae 10, 12, and 18 (Stirling 1943: pl. 54-56), as well as at Kaminaljuyú, Guatemala (i.e., Sculpture E, in Lothrop 1926: fig. 47).

It is in the costume details, which are in the elaborate Izapan style (M. D. Coe 1965), that the most striking resemblances to other ancient depictions can be seen. The headdress is fastened to the chin by a strap, a feature considered by Proskouriakoff (1950:

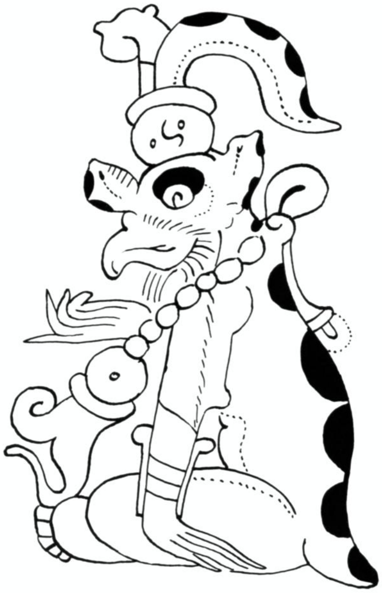

Fig. 8. *Moan Bird God with death sign in headdress, from Dresden Codex 10a.*

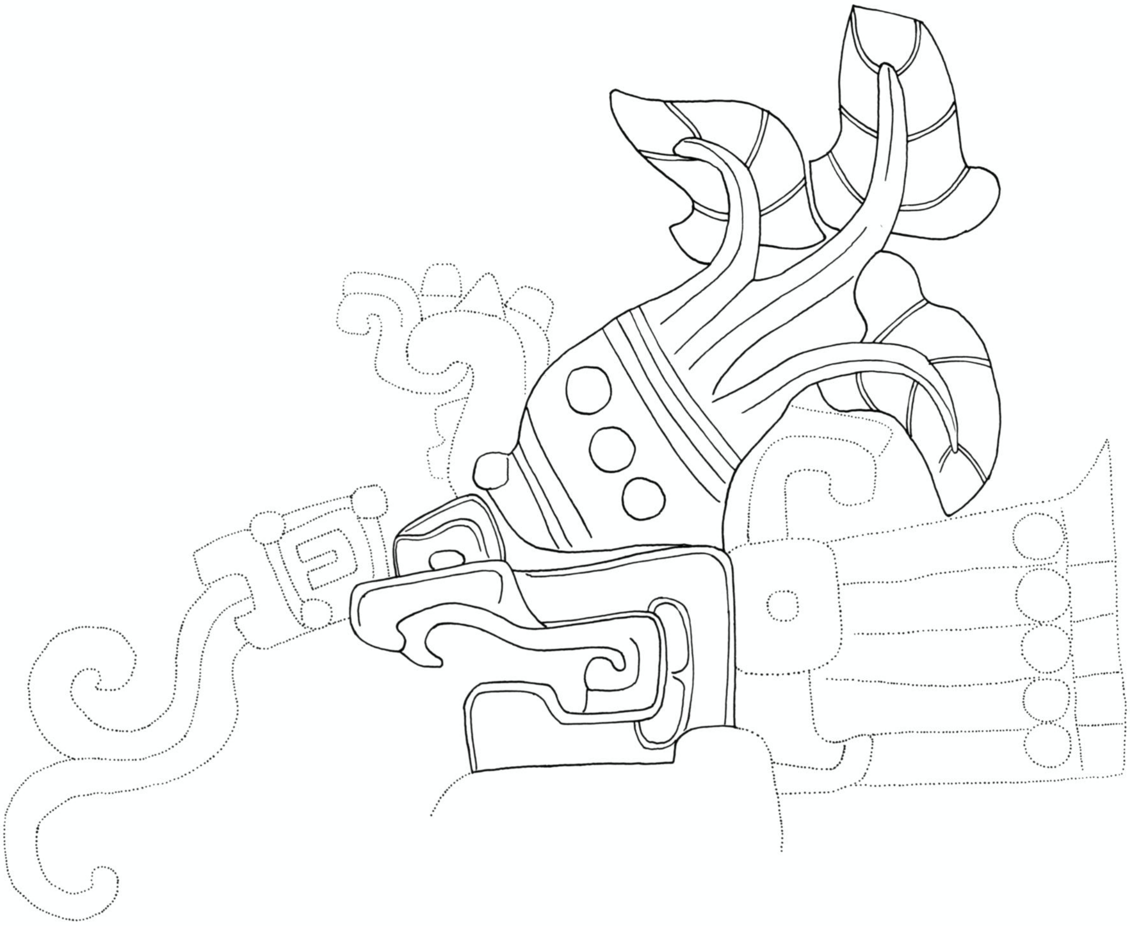

Fig. 9. *Detail of headdress of figure on granite stela from Kaminaljuyú, dating from the Miraflores phase (from photograph taken by author).*

103, 174) to be characteristic of Cycle 8 stelae in the Classic Maya area and at Cerro de las Mesas, and considered by me to be characteristic of Cycle 7 or Late Formative monuments outside the Maya area proper (M. D. Coe 1957). One of the figures on the large broken "altar" from Kaminaljuyú, found stratified with Miraflores phase sherds of the Late Formative, has such a chin strap (Girard 1962: fig. 242). It can be seen that at the very top of the headdress on the pectoral reverse is a profile mask of the "Long-lipped God" of Izapan art (M. D. Coe 1965), with three shoots of a plant sprouting above. This device is virtually identical with that on the headdress carved on a large granite stela found at Kaminaljuyú in the same location as the broken, black "altar", and also of certain Miraflores date (Fig. 9); it also can be seen above the left-hand figure on the somewhat eroded Sculpture E from Kaminaljuyú, which probably is of the same age.

The main part of the headdress consists of a more-or-less horizontal band or group of bands with a three-pointed profile head in front; vertical elements cross the band at intervals. The very same motif appears in full face as the head ornament of a greenstone masquette (Fig. 10) from Burial 85 at Tikal, belonging to the Cauac phase of the Late Formative period (W. R. Coe 1965: fig. 16); in this example, the three-pointed motif is part of what would appear to be an early variant of the Acatl-Ben (meaning "reed") day sign, which is also shown on the Proto-Classic Stela 2 at Chiapa de Corzo. A precedent for the banded headdress with upright cleft elements is engraved on a jade celt in Olmec style in the collection of Judith Small, New York City. It should also be noted that horizontally banded headdresses with three-pointed or Acatl elements affixed to the front are to be found on Stelae 3 and 8 at Cerro de las Mesas, which are Early Classic monuments, the latter with a Long Count date of 9.4.18.16.8 (Stirling 1943: fig. 10*c*, 11*c*). Finally, the bead fringe below the headdress recalls that on the carving at the mouth of Loltun Cave, Yucatán, dated by Proskouriakoff (1950: 155) in her earliest group of reliefs.

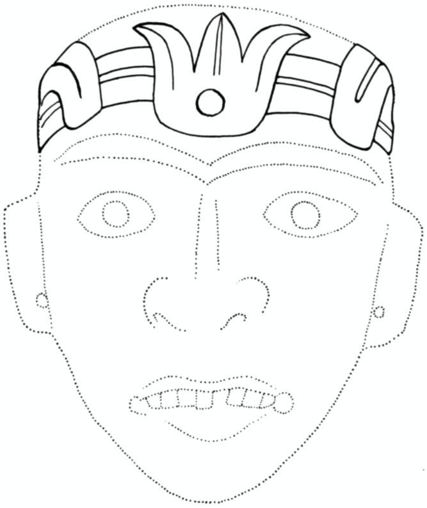

Fig. 10. *Decorative band or headdress on green stone masquette, Burial 85, Tikal (from photograph taken by author). Cauac phase.*

A double-stranded object with what may be beads interspersed at regular intervals hangs down on the chest, and is almost identical to an analogous kind of decoration on the richly attired personage on the front of the magnificent Stela 31 at Tikal (W. R. Coe 1962: fig. 7*b*), carved some time during the Early Classic between 9.0.10.0.0 and 9.4.0.0.0. The person shown on Stela 31 also wears bands on the upper arms as does the Dumbarton Oaks individual; but this feature is found as well on the seated figures in the wall paintings of the Burial 166 chamber and in the frescoes of Structure 5D-Sub. 10-1st at Tikal, both belonging to the Cauac, or terminal Chicanel, phase at the site (W. R. Coe 1965: figs. 9, 12). The attached bell-shaped objects with pendant beads on the Dumbarton Oaks piece thus far seem to be unique. Again, the simple bead bracelets depicted on the pectoral, of which only three beads are shown, are duplicated in the Cauac phase frescoes at Tikal (W. R. Coe 1965: fig. 12).

The wide heavy belt with circular elements which slopes down to the front of the waist is a demonstrably early trait in and near the lowland Maya area, being present on reliefs from Izapa, Chocolá, Kaminaljuyú (on the Miraflores phase "altar"), and Loltun, as well as on the Leiden Plate with its Long Count date of 8.14.3.1.12. Its temporal distribution seems to extend from the Late Formative through the start of the Classic period. As noted by Proskouriakoff (1950: 102-5, 176-8), this kind of belt usually has a pendant element attached, which may also be present on the Dumbarton Oaks pectoral although curved to fit the shape of the thigh on the seated figure.

Lastly, the unshod foot tucked under the body again points to an affinity with the Cauac phase paintings at Tikal (W. R. Coe 1965: fig. 9*d*), as well as to Izapa and Kaminaljuyú (as on Sculpture E).

The inscription (Fig 11. *See fold-out opposite page 18*)

The 24 hieroglyphs of the inscription are arranged in four vertical but slightly slanting columns of six glyphs each, with a separation of the two innermost columns caused by the presence of the large hole drilled through the object. None of the glyphs is surely Maya, but there are some tentative identifications which can be made with certain signs in the Maya inscriptions and codices, as well as with early Monte Albán writing. Glyphs which are certainly calendrical and bar-and-dot numbers are absent—the text seems to contain no date.

The grouping of the glyphs into paired columns, within which the numbers and positions of glyphs match, points to the text being read in Maya fashion, that is, in pairs from left to right and from top to bottom. Thus, we are to read in the order, A1, B1, A2, B2, and so forth. Two glyphs occur twice; these comprise the following pairs: 1) B2, C1, 2) A3, D4. B6 is clearly the name glyph of the seated personage (plumed crossed bands —*Moan* Bird) and appears in separated form in C2 and D2. Other glyphs for which tentative identifications can be given are as follows, Maya glyphs being designated by their number in the Thompson catalogue (Thompson 1962):

A1—this is a composite glyph, with the main sign bearing some resemblance to T.698. Below is an affix which may be T.125.

B1—another compound glyph, of which the upper sign somewhat recalls the rare T.843 (step), but is closer to a glyph on Lápida 14 of Building J at Monte Albán, belonging to the Monte Albán II phase (Caso 1946: fig. 69, 2). Below is T.671 (Manik, "hand").

B3—this may be the day sign Acatl or Ben, with the meaning "reed"; it appears as such on the Proto-Classic Stela 2 at Chiapa de Corzo, and on the headdress of the Cauac phase masquette from Tikal. Even if B3 is really a day sign, it is without numerical coefficient and may merely be part of a name. Something like it also occurs on Lápida 14 of Building J at Monte Albán, just above the glyph resembling B1.

A5—the lower half of a profile figure seated cross-legged. Caso calls an identical sign in the Monte Albán I inscriptions "boot", but this is merely for convenience (Caso 1946: 124, fig. 21 *g-j*). There it appears without numbers and so is without calendrical value; rather, it may be a phonetic element since it is reduplicated on Danzante 55. On the Leiden Plate, the left-hand signs in glyphs A7b, upper and lower, appear to be identical to A5 and to "boot". Nottebohm (1944) suggests that these can be identified with Glyph C of a supposed lunar inscription, but this is extremely tenuous.

B5—the main sign below the scroll-like affix appears near the bottom of vertical column D of the very important inscription on the black Kaminaljuyú "altar" of Miraflores date (Girard 1962: fig. 242); it also bears an affinity to T.698.

C3—probably a headless fish, present also as a prefix to glyph A2.

C5—a composite glyph; the lower part of the sign is the same as the main sign of A1, while below this is an affix which may be T.125.

C6—the main sign might be an early form of the day glyph Akbal (T.504), with the prefix T.125.

D6—this is probably T.88, often occurring as a postfix on monumental inscriptions of the Classic Maya period, but sometimes as a reduplicated main sign (Tikal Stela 31, H19).

All one can say with confidence about the glyphic text of the Dumbarton Oaks pectoral is that it is written in Maya fashion, is basically non-calendrical, and refers twice to the seated personage. It is not unreasonable to suppose that, like the Classic Maya inscriptions, it refers to one or more important events in the life of that individual, or to his lineage.

The glyphs are Mayoid in style and show resemblances to signs in the earliest writing of Monte Albán, Kaminaljuyú, and the lowland Maya. In spite of this, there are strong dissimilarities with two other inscriptions of comparable or greater length: the black "altar" from Kaminaljuyú in the Maya highlands, and the very extensive text on the Tuxtla statuette from Veracruz, which bears a Long Count date of 8.6.2.4.17. On neither of these are the glyphs in adjacent columns aligned in Maya style; only one sign on the Kaminaljuyú "altar" and none on the Tuxtla Statuette match any on the Dumbarton Oaks pectoral. In spite of some possible identications with Monte Albán I and II glyphs, the general character of the writing is again strongly different. The most reasonable assumption would be that the Dumbarton Oaks inscription is from the lowland Maya region, but so early that no other texts are available thus far with which to make valid comparisons.

Conclusions

Among most peoples of the world, objects of great aesthetic and technical competence have continued to attract interest long after the demise of the cultures in which they were produced. Antiquarian collecting and connoisseurship are as old as the Assyrians and probably considerably more ancient. The attractions of a valuable object to later peoples have given it in many cases a span of use far longer than the lifetime of a single civilization. The re-use of Classic Greek and Roman statuary for Renaissance Italian gardens and cabinets is a case in point. In all cultures, such a fascination with the artifacts of dead cultures is even more potent when these objects evoke religious emotions, such as a piece of shroud in which a saint is supposed to have been wrapped, or the Pre-Columbian idol worshipped by modern Indians in a Guatemalan village.

The Dumbarton Oaks pectoral must have been in this class of objects imbued with both aesthetic and religious value; that is, it seems to have been an heirloom piece still treasured long after the civilization that had originally created it had disappeared. As far as we know, the Olmec civilization in the Veracruz-Tabasco region had expired by about

300 years before Christ. Art styles, however, do not usually suddenly become extinct in a moment, nor do the beliefs upon which iconographies are based. The Olmec rain god, that is, the were-jaguar, continued to be venerated in later times although in increasingly altered form. In fact, Olmecoid were-jaguar masks were still being worn by important personages at Cerro de las Mesas, Veracruz, as late as the Early Classic period, but the masks themselves may well have been hand-me-downs actually manufactured during the 800-300 B.C. time range of the Olmec civilization.

Stylistic reasons have led me to consider the obverse of the Dumbarton Oaks pectoral as a late Olmec product carved somewhere around 300 B.C. by an artist in the Gulf Coast region, near the close of the Middle Pre-Classic period.

The engraved representation on the reverse is carried out in a style that contrasts markedly with that of the Olmec. All the evidence points strongly to a series of cultures in the Late Pre-Classic and Proto-Classic periods (from about 300 B.C. to about 300 A.D.) which can be termed "Izapan". Monuments and other depictions in this style are distributed from El Mesón and Tres Zapotes in Veracruz to Izapa and other sites along the Pacific slope of Chiapas and Guatemala, and up into the Guatemalan highlands at Kaminaljuyú. Izapan style reliefs and paintings are now known in the lowland Maya area from Tikal in the Petén to Loltun Cave in Yucatán. It is, in fact, the dominant style of the Late Pre-Classic in southeastern Mesoamerica; it is derived from Olmec insofar as its iconography is concerned, and leads into Classic Maya in stylistic details.

The pectoral reverse was surely carved either in the Guatemalan highlands or, more likely, in the Maya lowlands. While there are some interesting comparisons to be drawn with Izapan monuments of the Miraflores phase at Kaminaljuyú, there are even more convincing relationships with very early paintings and monuments at Tikal in the heart of the Petén. Striking similarities are to be seen with the recently discovered murals of the Cauac phase at that site. Radiocarbon dates for the Cauac phase are 125 ± 49 B.C. (P-560), 1 ± 46 B.C. (P-561), A.D. 16 ± 63 (P-535), and A.D. 76 ± 54 (P-562), indicating a possible span of about 150 B.C. to A.D. 100 for the phase. The paintings themselves are believed to date to 50 and 25 B.C. respectively (W. R. Coe 1965: 1413), suggesting that the pectoral reverse was incised at the command of its then owner, presumably the person depicted, during the last half of the first century before Christ. Whether this was at Tikal itself or some other site in the Petén cannot yet be decided, for our knowledge of the artistic achievement of the Late Pre-Classic Maya is pretty much confined to the Tikal excavations; it is quite probable that this Izapan sub-style was dispersed throughout the southern lowlands of the Maya area.

If this placement of the pectoral reverse in time and space is correct, then this would constitute the first evidence that the Late Pre-Classic Maya of the lowlands had a form of writing. Thus far, hieroglyphic and calendrical texts demonstrably earlier than the beginning of the Classic Maya period have been found not among the lowland Maya, but in Oaxaca, Veracruz, and the Pacific coast and highlands of Guatemala, corroborating the view that writing and the Long Count calendar were devised outside the Maya area proper. The Dumbarton Oaks pectoral implies that writing, at least, had reached the Lowland Maya towards the middle of the Late Pre-Classic, but had not yet evolved into the standard Maya graphic system. As such, this object is important testimony to the move towards civilized life in southeastern Mesoamerica.

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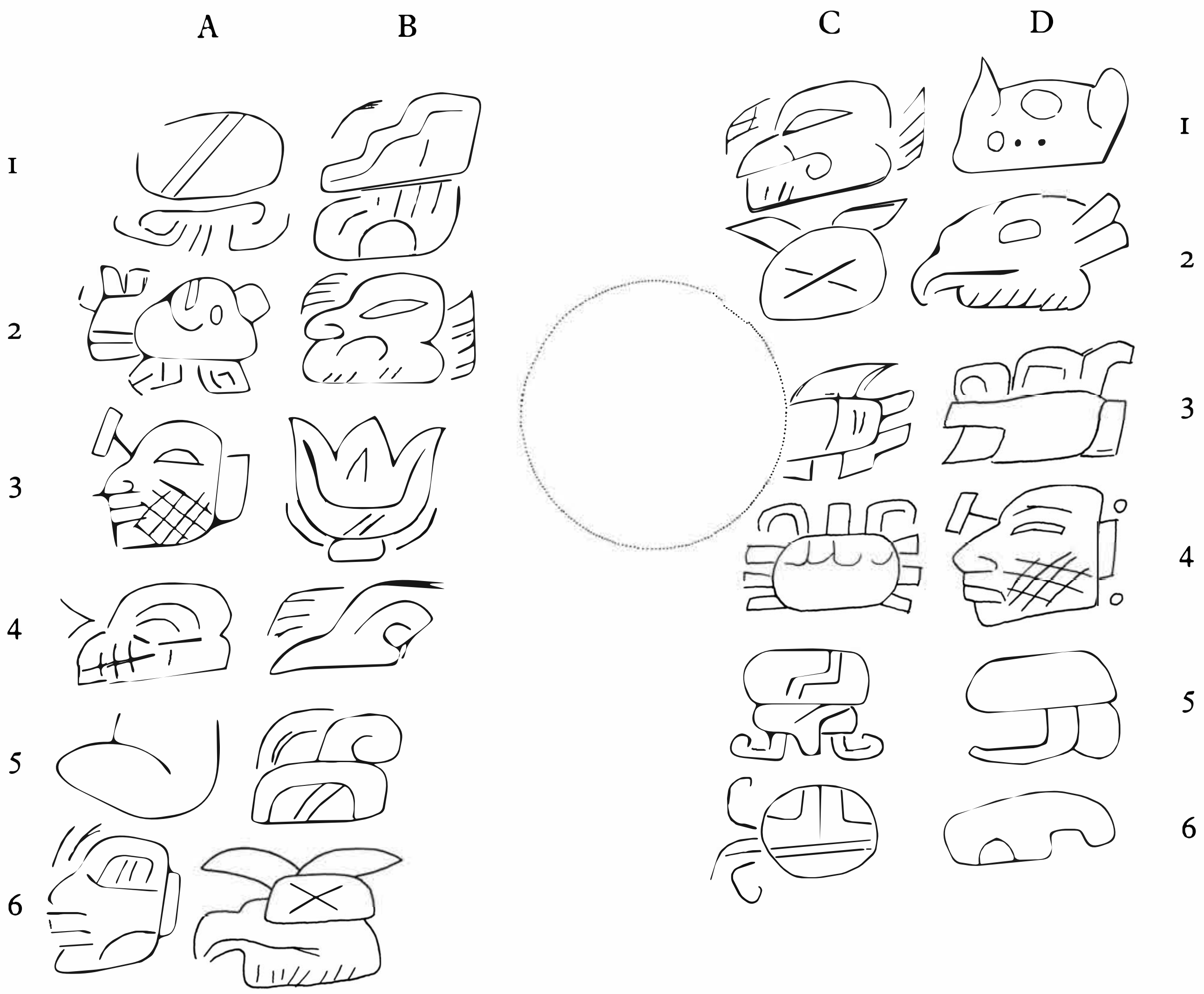


Fig. 11. *Drawing of glyphs on pectoral reverse.*

Note for the digital edition

Pages 19 through 24 were a foldout in the print edition.. Page 19 was originally blank—the combined image of figure 11 has been added here as a convenience to the reader.

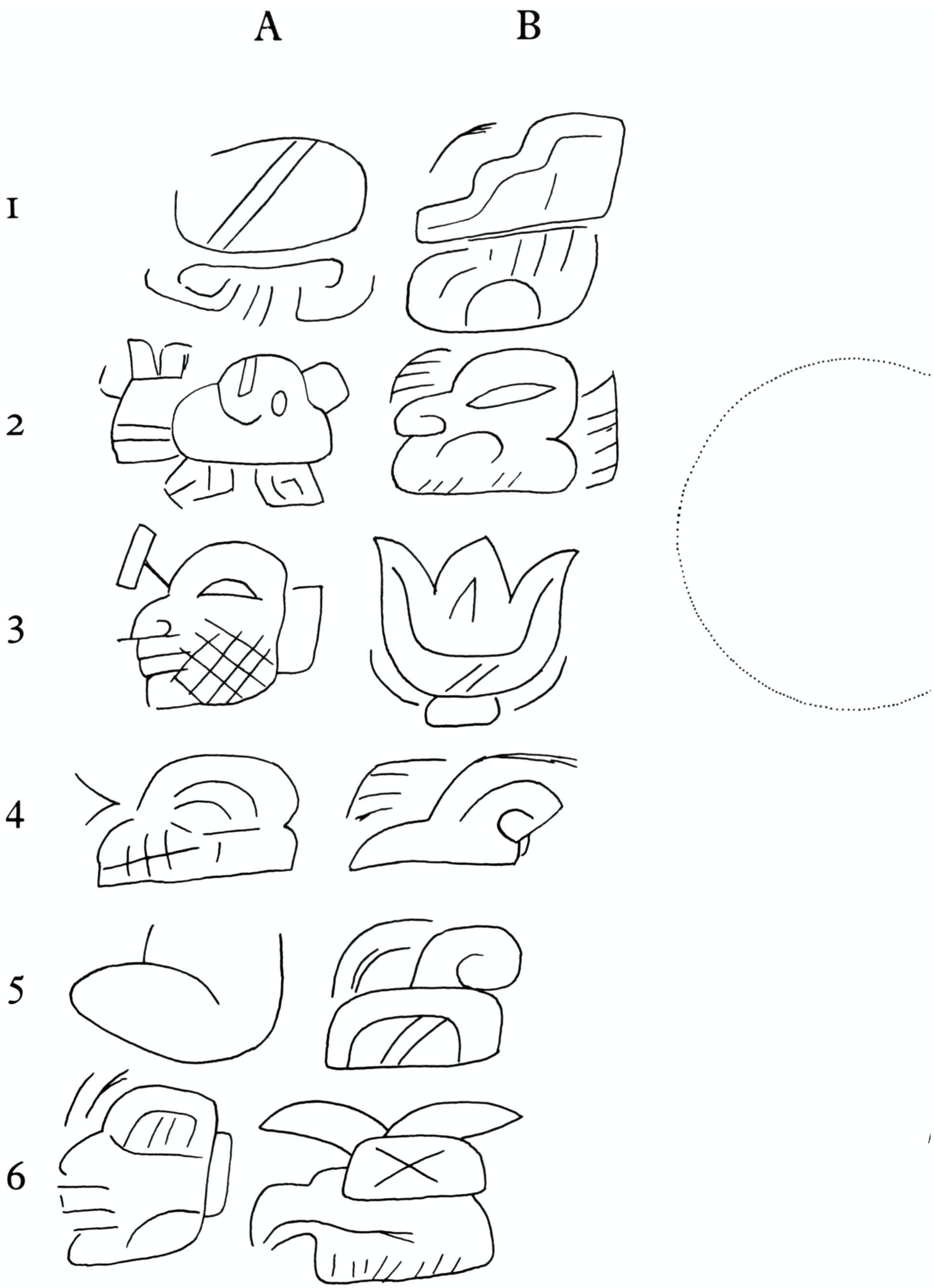
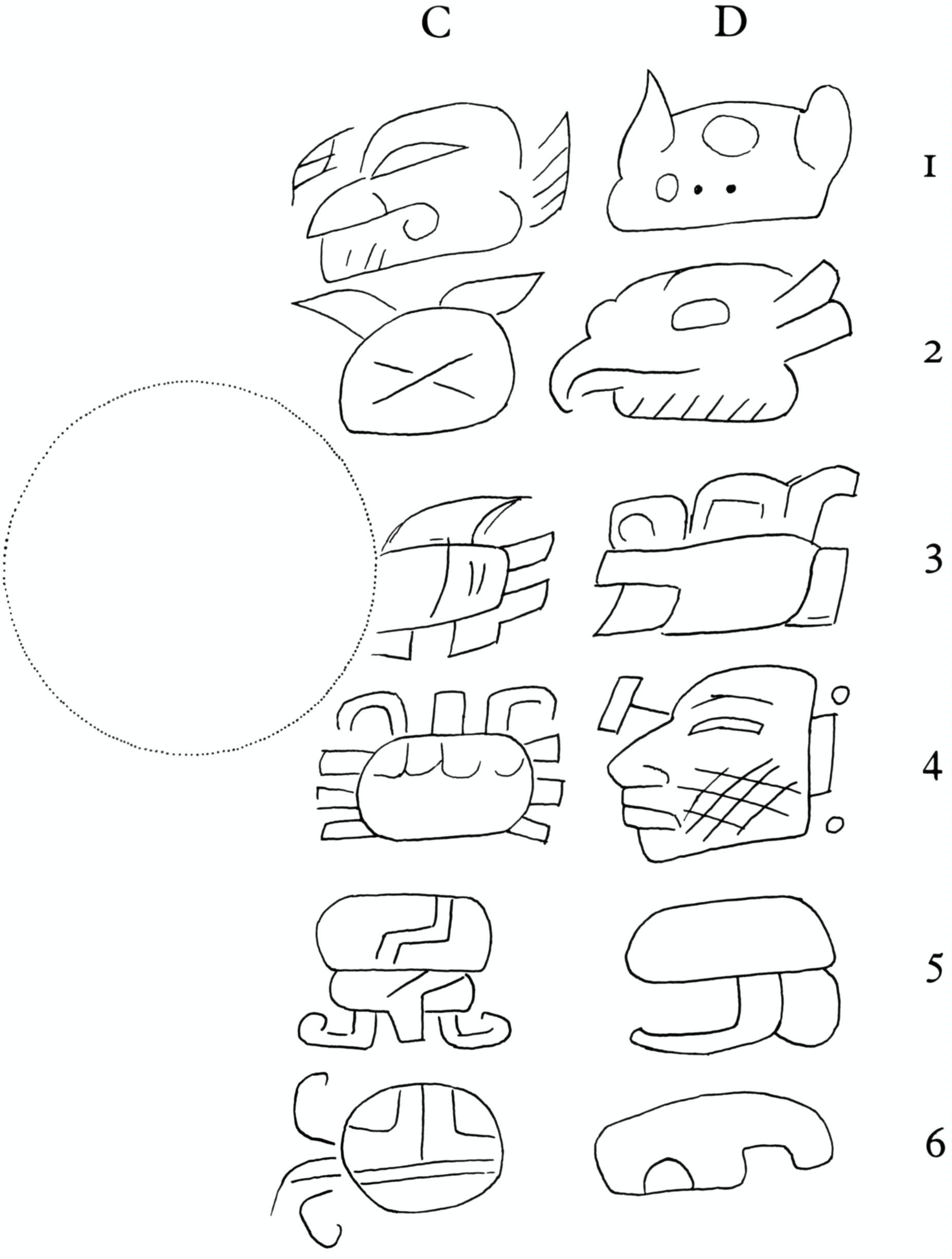


Fig. 11. *Drawing of glyphs on pectoral reverse.*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FOLD OUT FOR FIG. 11